

MARY WASHINGTON COLLEGE  
OF THE UNIVERSITY OF VIRGINIA



1954



THE SUMMER SCHOOL *of* MUSIC  
*of* MARY WASHINGTON COLLEGE

*offers*

EIGHT WEEKS OF  
INDIVIDUAL INSTRUCTION BY A  
DISTINGUISHED ARTIST FACULTY

<i>Piano</i>	<i>Conducting</i>
<i>Voice</i>	<i>Flute</i>
<i>Violin</i>	<i>Oboe</i>
<i>Viola</i>	<i>Clarinet</i>
<i>Violoncello</i>	<i>Bassoon</i>
<i>Contra-bass</i>	<i>French Horn</i>

A SPECIAL TWO-WEEK OPERA WORKSHOP

JULY 26 TO AUGUST 6

A SPECIAL TWO-WEEK INTENSIVE COURSE  
FOR WOODWIND AND BRASS PLAYERS

JULY 12 TO 23

<i>Orchestra</i>	<i>Theory</i>
<i>Chorus</i>	<i>Faculty Recitals</i>
<i>Chamber Music</i>	<i>Festival Concerts</i>

FREDERICKSBURG, VIRGINIA

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BULLETIN

# Mary Washington College of the University of Virginia



## Summer School of Music

June 14--August 6

1954

*The WOMAN'S COLLEGE of the UNIVERSITY of VIRGINIA*

*FREDERICKSBURG, VIRGINIA*





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# THE SUMMER SCHOOL *of* MUSIC

## PURPOSE

THE SUMMER School of Music at Mary Washington College makes available to both men and women the very finest in music instruction. Combining a distinguished artist faculty with a program stressing group activity as well as individual lessons, the highest standards of performance are constantly before the student as model and ultimate goal. Here the professional may receive advanced training, the amateur enhance his musical enjoyment and understanding, the teacher renew his contact with ever changing methods and materials, the high school and college student—and the music student in general—pursue his technical and musical studies on his own particular level but with the constant stimuli of encouraging assistance and inspiring example.

Recognizing the importance of individual instruction, the Summer School sets equal importance on the ability to participate in group performance; thus chamber music, the orchestra, and the chorus have a leading place in the curriculum. The theoretical work has its own practical cast: set as a background to actual performance, the ability to understand the compositional process and to analyze the component parts of the musical structure are the goals of these studies. So, too, the history of music is presented as a dramatization of the changes that have gone into its making.

Thus the Summer School of Music offers eight weeks of invigorating music study, music thinking, and music participation. The results of these manifold activities are demonstrated in a series of public concerts in which both the students and the faculty take part. Great music, exciting and challenging, here sets its own standard for realization in performance, its own incentive to study and practice, and its own reward in inspiration and accomplishment.







## The Director

**E**DGAR SCHENKMAN, leading Virginia musician and educator, brings to the position of Director of the Summer School of Music at Mary Washington College a musical background richly varied and diversified. Born in New Jersey, his early training was on the violin; as violinist he made his New York debut, concertizing for a number of years thereafter both as soloist and as the leader of his own string quartet.

In conducting Mr. Schenkman is a graduate of the Juilliard School of Music. He has been conductor of the New York Federal and Civic Orchestras, has directed opera with the Chautauqua (N.Y.) Opera Company, was guest conductor of the Denver Symphony Orchestra, and regular conductor and music director of the Toledo (Ohio) Friends of Music Orchestra for three seasons. At the same time continuing at the Juilliard School as a member of the faculty, he advanced from instructor to the directorship of the Orchestra Department and Opera Theater.

Mr. Schenkman came to Virginia in 1948 to become the conductor and music director of the Norfolk Symphony Orchestra and Civic Chorus. Quickly establishing the musical leadership of these organizations, he was invited in 1949 to bring the orchestra to Charlottesville to participate in the Virginia Music Festival. The following year he was made music director of the Festival, and the orchestra returned for three appearances.

Before coming to Mary Washington College Mr. Schenkman spent his summers in Colorado, where for three seasons he was Conductor and Visiting Professor of Music at Colorado College. In New York he has recorded for Concert Hall Society and Royale labels, and during World War II served as arranger of music for government documentary films. He has also been associated with several publishing houses as arranger and editor.

In addition to these activities Mr. Schenkman is well known as a lecturer on musical topics; in Norfolk he presents an annual series of lectures, and he has been sponsored on a state-wide level by the Richmond Area University Center. In 1952 and again in 1953 he served as guest conductor of the All-State String Orchestra under the auspices of the Virginia Music Educators Association. He is chairman of the American Music Committee of the Virginia Federation of Music Clubs, and as a consistent champion of contemporary music many important first performances have been presented under his baton.

LOUISE BEHREND, violinist, studied with Louis Persinger, teacher of Yehudi Menuhin and other well-known artists. She held a fellowship for three years at the Juilliard Graduate School, and also studied theory and composition at the Institute of Musical Art.

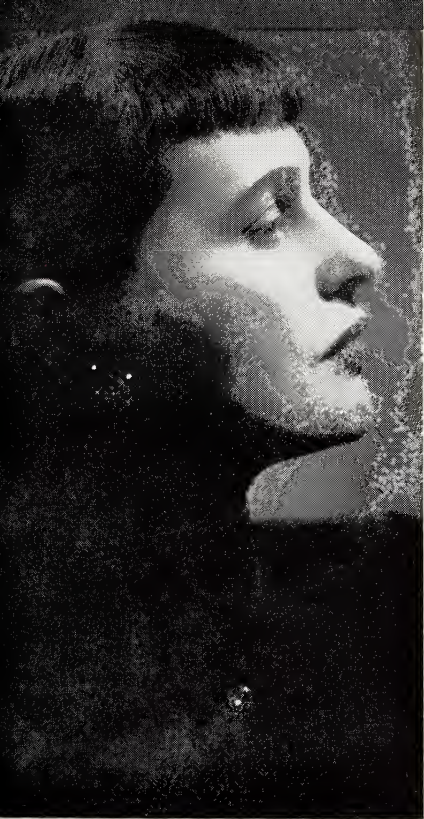
She has given solo and ensemble recitals in New York and elsewhere throughout the East. At present she is a member of the faculty of the Preparatory Division of the Juilliard School of Music, and also of the Music School of the Henry Street Settlement.



JOSEF GINGOLD, violinist, was born in Poland. As a child prodigy he won a scholarship with the renowned Belgian Eugene Ysaye. After touring Europe with great success he came to America where for many years he played under Arturo Toscanini in the NBC Symphony; he also was a member of the Primrose String Quartet at this time and recorded for Victor Red Seal.

At present he is concertmaster of the Cleveland Orchestra under George Szell. Equally well known for his unique ability as a teacher, he has served on the summer school faculties of Colorado College and the Cumberland Forest Festival. As soloist he has appeared with the Cleveland Orchestra and other leading organizations; with the experience of a quarter of a century of chamber music playing as background, whether in New York or Cleveland, at the various summer festivals in Colorado, New Mexico, Utah, Tennessee and elsewhere throughout the country, Josef Gingold has established himself as one of the fine artists performing and teaching in America.





IRENE KAHN, accompanist and coach, studied piano under Harold Bauer, theory under Rubin Goldmark, and ensemble under Jacques Gordon. A member of the faculty of the Hartt School of Music in Hartford, Connecticut, she has also taught at the University of Connecticut and at other schools and colleges. She has appeared in recital as accompanist to many artists, and has been assistant to Dr. Elemer Nagy as production manager, coach, and accompanist at the Hartt School and at Central City, Colorado. She is the author of several text-books on musical theory.

ELEMER NAGY, stage director and designer, is the director of the Central City Opera Festival, Colorado, and chairman of the Opera Department of the Julius Hartt Musical Foundation in Hartford, Connecticut. Since 1940 he has directed and designed no fewer than 58 opera productions; he has served on the faculties of Smith College and Yale University; in 1941 he directed a research and reconstruction project on historical theatre models for the Cleveland Museum of Art. He directed and produced the first television performance of an opera ("Hansel and Gretel"—December 23rd, 1943); and in 1946 directed the Opera Workshop at Columbia University Summer School. He has staged various exhibits of scene designs and stage models in the United States, Canada, and in numerous European centers; and is the author of many articles for periodicals devoted to opera and the theatre. During December 1950 an exhibit "Ten Years of Opera Design by Elemer Nagy" was shown in New York City under the sponsorship of the American National Theatre and Academy.





HANS NEUMANN, pianist and pedagogue, was born in Czechoslovakia where he studied at the National Conservatory in Prague, continuing his advanced work in Germany in philosophy, economics, and sociology as well as in music. A concert performer from the age of twelve, he has traveled extensively throughout the world, and has lived in Belgium, France, England, and Palestine before coming to the United States in 1948. He has appeared in hundreds of concerts.

In his relatively short sojourn in this country Mr. Neumann has built an enviable reputation for himself. At present (since 1949) he is on the faculty of the Mannes School in New York. His pedagogical background includes 22 years of teaching experience, 11 years of experience as a lecturer on problems of modern piano pedagogy, and special research in the field of piano esthetics and technique. He is now engaged in writing a book on this subject.

EDITH PIPER, teacher of voice, is a regular member of the faculty of the Juilliard School of Music in New York. Herself a student of the great Marcella Sembrich, she also studied in Italy where she began her career in opera.

Returning to the United States she toured for four years with the American Opera Company in major roles. Following her New York concert debut she concertized extensively, also appearing on regular radio programs.

Miss Piper joined the faculty of the Juilliard School of Music in 1944. Since that time her success as a leading teacher of singing has been outstanding.







JEROME RAPPAPORT, pianist, has concertized throughout the United States, Canada, and Cuba, playing solo recitals, appearing with various orchestras, and in chamber music concerts. A native of New York City, he has given at least a score of recitals in the major concert halls of that city, in addition to playing over all major radio stations.

He is a graduate of the Juilliard Graduate School under Ernest Hutcheson, holding diplomas in piano and conducting from that institution. He also holds the degrees of Mus. B. and Mus. M. from the Manhattan School of Music, where he did further work with Harold Bauer, and where he is now a member of the faculty. His teaching experience dates back 25 years, while as concert pianist he has been performing since the age of 7.

LORETTA

ALLEN WARNER, contra-bass. At present on the faculty of Boston University, Mr. Warner previously was Director of Music of the Newport News (Va.) public schools. He has taught at the New Jersey College of Music, and for two years was in charge of the Music Education program at the Richmond Professional Institute. He holds the degrees of B.S. and M.A. from Columbia University. In bass he is a pupil of Carl Torello, former solo bass player with the Philadelphia Orchestra, and Anselem Fortier, bass soloist with the New York Philharmonic.





DAVID WELLS, violoncellist, is a member of the faculty of the Manhattan School of Music in New York City, where he teaches cello, chamber music, and theory. He received his Bachelor of Music degree from the Manhattan School, where he studied under the noted Diran Alexanian. He

has also been a student of the world renowned virtuosa, Raya Garbousova. Mr. Wells has concertized widely both as soloist and as a member of various chamber music ensembles. His most recent activities include a tour of a sizable part of the country with the Columbia Concert Trio.







THE NEW ART WIND QUINTET was organized in 1947 with the specific object of furthering the appreciation and understanding of woodwind chamber music in America. As a direct result of its activities since that time, the wind quintet has received more and more recognition as a definite chamber music medium on the American musical scene.

In addition to concertizing extensively throughout the United States, the NEW ART WIND QUINTET has appeared at many of the leading educational institutions in the country, such as Princeton and Harvard Universities, the Library of Congress, Universities of Minnesota and Kansas City, etc. In Virginia the group has appeared at the University of Virginia and at the College of William and Mary, and in many public recitals. In New York City it has played in all of the important concert halls and has recorded more than forty compositions for Classic Editions.

Since its inception the NEW ART WIND QUINTET has actively participated in the fostering of contemporary music, appearing for the American Composers Alliance, the International Society for Contemporary Music, the League of Composers, and other organizations devoted to the furthering of the cause of the present day composer. It has given numerous first performance of works by American, European, and South American composers; an impressive list of compositions has been written especially for it.

The NEW ART WIND QUINTET has conducted an exhaustive research program into older and hitherto neglected chamber music for wind instruments, and is constantly expanding its repertoire, which now consists of over 300 works. By its efforts it has shown that the wind quintet is a vital part of our musical heritage.

## THE NEW ART WIND QUINTET

ANDREW LOLYA, flute, is a graduate of the Juilliard School of Music, where he studied under Arthur Lora, solo flutist of the N.B.C. Orchestra under Arturo Toscanini. In addition to concert and orchestral work in the New York area, he is now teaching at the Music School of the Henry Street Settlement, the Conservatory for Progressive Music Education, and the New School of Music.

MELVIN KAPLAN, oboe, M.S. Juilliard School of Music, studied under Bruno Labate, formerly solo oboist of the New York Philharmonic Orchestra. He has actively participated in the performance of contemporary works for the League of Composers, Columbia University, The National Association of American Composers and Conductors, The American Composers Alliance, and the Juilliard School of Music. His solo appearances include concerts with the Collegium Musicum and the Baroque Trio.

IRVING NEIDICH, clarinet, studied at the University of Miami and at the Mannes and Manhattan Schools in New York. His teacher was Daniel Bonade. He has performed with the Longine Symphonette, and is now teaching at the City and Country School and the Conservatory for Progressive Music Education.

TINA DI DARIO, bassoon, is a graduate of the Juilliard School of Music. She studied under Simon Kovar, Leonard Sharrow, and William Polisi, and at present is a member of the faculty of the Music School of the Henry Street Settlement. She has performed with numerous orchestras and chamber music groups, and has recorded a great deal of the bassoon literature for Classic Editions, including the six Gailliard Sonatas and the Beethoven Duos for Bassoon and Clarinet.

EARL CHAPIN, French horn, B.M. Manhattan School of Music. Also studied at Duquesne University. Studied French horn with Joseph Franzel and Joseph Singer. Has performed with the Pittsburgh Symphony, Houston Symphony, Longine Symphonette, and the Gershwin Concert Orchestra. Has taught in Houston, Texas; Pittsburgh, Pennsylvania; and is at present engaged in teaching privately and freelancing in New York City.



# *The Currículum*

## **Course for Pianists:**

Individual Instruction  
Chamber Music or Piano Ensemble (as assigned)  
Piano Pedagogy  
Theory (as assigned)

## **Course for String Players:**

Individual Instruction  
Orchestra  
Chamber Music  
Theory (as assigned)

## **Course for Singers:**

Individual Instruction  
Vocal Repertoire and Interpretation  
Diction  
Chorus  
Theory (as assigned)

## **Course for Wind Players (eight weeks):**

Individual Instruction  
Orchestra  
Wind Ensemble  
Theory (as assigned)

## **Course for Conductors:**

Individual Instruction  
Orchestra or Chorus  
Chamber Music  
Theory (as assigned)

## **Two-Week Workshop for Wind Players:**

see page 21.

## **The Opera Workshop:**

see page 23.

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Note: Assignments to all classes and group work is at the discretion of the Director of the Summer School of Music.

The Summer School of Music reserves the right to withdraw any course offered in the curriculum should the enrollment for that particular course be inadequate.





## Course Descriptions

(See, also, separate description for the *Opera Workshop* and the *Special Two-week Course for Woodwind and Brass Players*.)

**Music SM 1. Individual Instruction (Major study).** In piano, voice, violin, viola, violoncello, contra-bass, flute, oboe, clarinet, bassoon, French horn, conducting, and composition. The study of technique and repertoire under the guidance of the various members of the faculty.

One one-hour period or two half-hour periods a week. One or two semester hours credit, depending upon the number of hours of preparation. Hours to be arranged.

**Music SM 21. Orchestra.** Practical experience in orchestra playing, technique and repertoire. Problems of ensemble, reading, intonation, style and phrasing, dynamics, interpretation, and a general approach to the orchestra will be treated. A representative selection of compositions from the classic and modern repertoire will be studied and performed in concert. The director will be assisted by various members of the faculty who will themselves play in the orchestra.

Four two-hour periods a week. Two semester hours credit. 2:15 to 4:15 Monday, Tuesday, Thursday, Friday.

**Music SM 22. Chorus.** Fundamental training in choral singing, with attention to ensemble, rhythm, diction, and interpretation. The chorus will participate in a public performance at the end of the session, together with the orchestra.

Two two-hour periods a week. One semester hour credit.  
6:15 to 8:15 p. m. Monday and Tuesday.

**Music SM 23. Chamber Music.** Ensemble groups of various kinds (sonatas, piano trios, string quartets, quintets, etc.) will be coached in the manifold problems of chamber music technique. The student will be assigned to one or more groups according to his degree of advancement and the selection of repertoire. (It is advisable that the student bring scores and parts of any composition he is desirous of studying.)

Hours to be arranged. Credit to be assigned.

**Music SM 24. Wind Ensemble.** The study of the woodwind repertoire in various combinations, from duets up to full ensemble. Musical as well as technical considerations will be emphasized toward giving the student a real awareness of the problems of ensemble playing.

Hours to be arranged. Credit to be assigned.



*Faculty Performance of Beethoven Septet, 1952*



*Hans Neumann, pianist, and the Faculty String Quartet, 1953; Josef Gingold and Edgar Schenkman, violins; Marguerite Quarles, viola; Marcel Hubert, cello,*



**Music SM 25. Piano Ensemble.** The sight reading and preparation of compositions for two pianos; also the study and rehearsing of vocal and instrumental accompaniments. General problems of the pianists in relation to the ensemble.

Hours to be arranged. No credit.

**Music SM 31. Basic Musicianship.** A practical course in the theoretical elements that go into the making of the well-rounded musician. Ear-training and the fundamentals of harmony will be the principal ingredients, and the course is designed to familiarize the student with the basic materials that are used in musical composition. The ability to recognize the simpler intervals, scales, chord structures, and rhythmic patterns aurally, and the ability to use them in writing both melodically and harmonically will be emphasized.

Five one-hour periods a week. Three semester hours credit. 8:35 to 9:35 Monday through Friday.

**Music SM 32. Counterpoint.** Strict counterpoint in the five species. Invertible counterpoint and canon. Examples from the works of Palestrina and other masters in this style will be used as illustrations to supplement the practical writing of exercises.

Two one-hour periods a week. One semester hour credit. 9:40 to 10:40 Tuesday and Thursday.

**Music SM 33. Form and Analysis.** The various musical forms used during the past 300 years, with analysis of the structural elements which go into their making. The early dance forms and the concerto grosso, the modern sonata, concerto, and symphonic poem, and the smaller instrumental forms. The goal of the course will be to arrive at an understanding of how the various elements of which music is made are used in actual practice.

Two one-hour periods a week. One semester hour credit. 10:55 to 11:55 Tuesday and Friday.

**Music SM 34. Orchestration.** The various instruments of the orchestra, singly and in combination: strings, woodwinds, brasses, percussion. Scoring for different combinations, from the simple up to the more complex. Analysis of compositions by the masters from the standpoint of orchestration.

Two one-hour periods a week. One semester hour credit. 10:55 to 11:55 Monday and Thursday.

**Music SM 36. Survey of Music.** Illustrating the development of music over the past 300 years. Music of various periods and styles will be considered: recordings will be used in illustration. Music of the early and late baroque; Classical and Romantic music; Nationalistic influences and the by-products of Nationalism; Im-

pressionism and Expressionism; leading to present day music and its trends. The stress will be on the changing nature of music itself: in its formal and stylistic devices, in its texture and design, and especially in the constant fluctuation in the esthetic and emotional ideal.

Three one-hour periods a week. Two semester hours credit. 9:40 to 10:40 Monday, Wednesday, and Friday.

**Music SM 41. Piano Pedagogy.** A lecture course and seminar in the problems of teaching piano playing. The subject will be divided into four sections: 1. The physiological basis of technique. 2. Tone quality and color. 3. Traditional and modern teaching methods, their truths and fallacies. 4. Teaching materials and their appropriate use.

One one-hour period a week. One semester hour credit. 12 to 1 Monday.

**Music SM 42. Vocal Repertoire and Interpretation.** For performers, teachers, students, and accompanists. Style, diction, phrasing, and the general understanding of each composer's idiom. Italian songs and arias of the 17th century, through Mozart to the Romantic period of Schubert, Schumann, and Brahms; the French schools of Fauré, Debussy, and Ravel, to the composers of the present day. Qualified members of the class will be given the opportunity to perform.

One one-hour period a week. One semester hour credit. 12 to 1 Tuesday.





**Music SM 43. Diction.** Principles of English, French, and Italian diction, with practical application in class. Two one-hour periods a week. One semester hour credit. 10:55 to 11:55 Tuesdays and Fridays.

### **SPECIAL TWO-WEEK COURSE FOR WIND PLAYERS**

*(Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone.) For High School Musicians, College Students, Teachers.*

For those woodwind and brass players who cannot attend the full eight-week period, a special two-week Wind Instrument Workshop will be offered from July 12 to 23, under the direction of the members of the New Art Wind Quintet. Students on the following instruments may enroll in this course: flute, oboe, clarinet, bassoon, French horn, trumpet, and trombone. The courses of instruction will include:

**Individual Instruction:** Five half-hour sessions per week.

**Wind Ensemble:** Two two-hour sessions per week.

**Demonstration Lectures:** Each member of the New Art Wind Quintet will give a demonstration lecture upon his particular instrument during the two-week session. This lecture will include a discussion of the technique upon the instrument, the repertoire,









methods of teaching and teaching material, and any specific problems which may present themselves. It will be illustrated by actual performance by the instructor.

**Auditing of other Classes:** Students enrolled in the Special Wind Instrument Workshop may attend, as auditors, any of the classes offered by the Summer School of Music.

Credit: Two semester hours for the two weeks.

## **THE OPERA WORKSHOP**

**July 27 to August 7**

Designed as an intensive and concentrated training course in the fundamental problems of musical and dramatic characterization upon the lyric stage, the Opera Workshop is open both to those students already enrolled in the vocal department of the Summer School of Music, and to those who wish to register for it alone.

Under the personal direction of Dr. Elemer Nagy, the musical preparation and direction will be supervised by Edgar Schenkman, with the assistance of Miss Irene Kahn as pianist and coach. The schedule of activities include:

### **1. Elements of Dramatic Interpretation for the Lyric Theatre.**

A course in the fundamentals of dramatic interpretation: analysis of theatre, theatrical illusion, audience psychology, dramatic action, basic stage movement co-ordinated with mood expression. The simultaneous activities of the singing actor on the stage: theory and demonstration.

*One hour daily.*

### **2. Opera Workshop.**

The study of excerpts and roles for presentation in the opera-theatre. Concentrated work in dramatic interpretation, and practical application of the basic principles. Analysis of roles and the various problems that confront the performer in relation to the stage ensemble and also to the audience. Musical coordination of the dramatic characterization.

*One hour daily.*

### **3. Rehearsals for the Workshop Production**

The Opera Workshop, under Dr. Nagy, assisted by the Summer School Orchestra under Mr. Schenkman, will offer the following two productions in George Washington Auditorium on Friday evening August 6th:

"Polypheme," by G. B. Bononcini (1672-1750)

"Beauty and the Beast," by V. Giannini

(composed 1938)

Rehearsals for these productions will be scheduled as necessary.







#### **4. Musical Coaching and Rehearsing.**

As necessary, under the direction of Miss Kahn.

#### **Requirements for Admission to the Opera Workshop**

Subject to the approval of the Director, the Opera Workshop is open to all students of voice. Students enrolling in the Workshop will receive a list of operatic arias and other numbers, from which they will be able to select their own repertoire. Participation in the public productions of the Opera Workshop will be at the discretion of Dr. Nagy.

It is advisable that students be adequately prepared musically in their repertoire in advance of the Workshop period. In particular is this required of those students desiring to participate in the public productions, who will be expected to know their roles thoroughly by the time the Workshop convenes. While there will be separate musical rehearsals for the Workshop productions, the major concentration will be upon the dramatic problems involved.

Credit: Two semester hours for the two weeks.

#### **THE SUMMER SCHOOL ORCHESTRA**

The Summer School Orchestra offers a unique opportunity for the study of the orchestral literature and the acquiring of orchestral routine. Made up of the student personnel of the Summer School the string section will be headed by a professional concertmaster, while the wind section will be supervised by the members of the New Art Wind Quintet. Edgar Schenkman will be the conductor.

The orchestra will take part in the Thursday evening series of public concerts presented by the Summer School of Music, and will also participate in the productions of the Opera Workshop. In addition, representative compositions both old and modern will be read through to acquaint its personnel with the repertoire.

#### **THE SUMMER SCHOOL CHORUS**

Membership in the Summer School Chorus is open to all interested students of Mary Washington College, whether or not they are enrolled in the School of Music. Residents of Fredericksburg and the surrounding area are also invited to become members. The chorus will rehearse and perform selected works in the regular series of Thursday evening concerts; it will be conducted by Edgar Schenkman.

## Mary Washington College

MARY WASHINGTON COLLEGE OF THE UNIVERSITY OF VIRGINIA is located in America's most historic city amidst the finest traditions of Old Virginia, near our Nation's Capital, and accessible to the great centers of culture of the East. From the campus one can view the scenes of George Washington's boyhood; the home and tomb of his mother; and the gracious mansion, Kenmore, residence of his sister. A short distance away are Wakefield, his birthplace, Mount Vernon, and many other national shrines. The college is truly unique in loveliness of location, beauty of surroundings, and historic heritage. Considering the historic significance of Fredericksburg and the fact that it is one of the most cultural communities in America, it would be difficult to find a more fitting place for a college or an environment more stimulating.

This is a delightful place to spend the summer. The social and recreational opportunities and facilities are exceptional—spacious campus, beautiful groves, two roof gardens, large recreation halls, commodious indoor and outdoor swimming pools, picturesque golf course on campus, amphitheatre, motion pictures, tennis court, gymnasium, athletic fields, saddle horses, and rustic camp with cabin including all conveniences.

In addition, there are formal receptions and dinners, teas, formal and informal entertainment, tours, etc. A delightful home atmosphere adds to the contentment and happiness of the student body.

### HISTORIC FREDERICKSBURG

Known as "America's Most Historic City," Fredericksburg itself offers a delightful opportunity for study of the Colonial backgrounds of American history. Almost in sight of the college are the home of Mary Washington, now administered as a shrine by the Association for the Preservation of Virginia Antiques; the grave of Mary Washington and Meditation Rock, her favorite retreat; Kenmore, the home of George Washington's sister, built in 1752 and a magnificent specimen of Colonial architecture. Other shrines in the City of Fredericksburg include the Rising Sun Tavern, rendezvous of Richard Henry Lee, George Mason, Thomas Jefferson, Hugh Mercer, James Monroe, and others; the Law Office of James Monroe, fifth president of the United States; the Hugh Mercer Apothecary Shop, the first in America and a gathering place of patriots; the Masonic Lodge, where Washington was made a Mason; St. George's Church, of which the Rev. Patrick Henry, uncle of the famous ora-



tor, was the first rector; and George Washington's Boyhood Home, located immediately across the river from Fredericksburg.

The City of Fredericksburg is rich also in historical relics of the War Between the States. Historic Brompton, now a part of the college grounds, was the headquarters for the Confederate, and was the center of the Federal attack in both the first and second battles of Fredericksburg. Nearby is the National Cemetery, where lie the remains of 15,000 Northern soldiers who lost their lives on adjacent battlefields. The college itself is situated on Marye's Heights, scene of some of the bitterest fighting of the War. Just beyond the eastern end of the campus is the National Battlefield Museum, which houses one of the greatest collections of Civil War relics in America. Adjacent to Fredericksburg are the National Military Parks preserving the battlefields of four of the most important conflicts of the War—Fredericksburg, Chancellorsville, Spotsylvania Court House, and the Wilderness.

## **BUILDINGS AND ACCOMMODATIONS**

The college plant, valued at more than \$10,000,000, includes the administration building, the library, classroom buildings, the science hall, the infirmary, dining halls, fourteen well-equipped residence halls, an amphitheatre, a central heating plant, laundry, President's home, and other buildings.

### **Fine Arts Center**

The Summer School of Music is housed in the new \$1,150,000 Fine Arts Center recently completed. This is the most extensive group of buildings on the campus and provides ample facilities for all of the fine arts.

The north pavilion, John Garland Pollard Hall, is devoted exclusively to music. The ground floor contains a large band and orchestra room, instrument and uniform storage rooms, and the library of scores; several large classrooms; six practice studios; and offices.

The next floor contains sixteen practice studios, additional offices, and a large room for the rehearsal of choral groups. The third floor contains classrooms for music appreciation, the record library, and offices.

All studios, practice rooms, etc., are sound-proofed.

The south pavilion, Gari Melchen Hall, is devoted entirely to the various phases of art, such as painting and sculpture, ceramics, and contains classrooms, studios, kiln, offices, workrooms, and the like.

The central unit, Jessie Ball duPont Hall, of the group is designed for exhibit rooms, classrooms, broadcasting studios, moving picture equipment, and storage.

Also included in this group is the Little Theater, seating capacity 308, with well equipped stage facilities, make-up rooms, practice rooms and scenery loft.

### **Living Accommodations**

The residence halls provide ample and comfortable housing facilities, and afford every convenience and comfort—rooms with connecting bath, circulating ice water, beautifully appointed drawing rooms, lounge rooms, large porches and arcades, pressing rooms, kitchenettes, shower baths, incineration, etc.

The dormitory rooms are completely furnished with single beds, dressers, study tables, chairs, bookcases, and built-in closets. The student is expected to furnish four sheets, two pillow cases, bedspreads, towels, soap, and other articles desired.

### **Dining Halls**

Seacobeck Hall, one of the most beautiful buildings on the campus, contains five dining rooms, lounge rooms, a model kitchen, offices for the dietitians, and storage rooms. It is airy and well ventilated, and has the most modern equipment including a bakery, ice plant, and cold storage.

The artistically decorated dining halls, divided by French doors from the main lounge room with its beautiful dome lighting, large fireplace, deep carpet, and appropriate furnishings, provide a dignified setting for the formal dinners and banquets as well as a quiet and pleasant place in which to enjoy the routine meals of the day. Good and well-balanced meals are prepared and served under the direction of experienced dietitians.

## **RECREATIONAL OPPORTUNITIES**

Mary Washington College offers unusual opportunities for recreation during the summer. The spacious tree-fringed open-air swimming pool is open all the afternoon daily, with trained life guards on duty. A terrace for sun bathing is nearby. There are frequent pool parties at night under floodlights. During the summer at least one aquacade is staged. There are also two smaller outdoor pools and an indoor pool.

A long row of all-weather tennis courts extends from Willard Hall to the open-air swimming pool. There are enough courts to provide ample facilities for playing at any hour of the day. Instruction in tennis, as well as golf, swimming, archery, and badminton, is offered by the staff of the Physical Education Department.

Dances are held each Friday evening on one of the roof gardens. The roof garden atop George Washington Hall offers a sweeping



panorama of the countryside surrounding the college. Refreshments are served from penthouses opening upon the roof garden.

The Oak Hill Stables are located a short distance from the western side of the campus. Thirty fine saddle horses are available. There are early morning riding classes if desired. Riding may be taken either for credit in physical education or for recreation. An attractively furnished club house is available at the Oak Hill Stables where parties and picnics are frequently held. There are interesting riding trails in the nearby battlefield parks.

Other facilities for recreation include a picturesque nine-hole golf course on the campus, a rustic camp with cabin equipped for overnight parties, a large auditorium with the latest type standard motion picture equipment, and an open-air theatre seating 2,000.

## TRIPS AND TOURS

Arrangements have been made for a series of trips to national shrines, historical places, art galleries and museums, and state and national parks, all of which are in easy driving distance of Fredericksburg. The cost of these trips is very reasonable. Transportation will be provided for a nominal charge, and lunches will be furnished by the college dining hall. Many of the places to be visited charge no admission; others charge an individual or group admission fee.

The cost of each trip will be announced in advance in order that students may sign up each week for the trip they wish to take. Members of the college faculty and staff will accompany the party and discuss informally with the group the places visited.

Trips will be made in a luxurious air-conditioned bus of the most modern type recently purchased by the College. Accommodating thirty-seven students, the bus is equipped with individual reclining seats, wide-view windows, and air-foam upholstery.

## SCHEDULE OF TRIPS

**Saturday, June 19**—Visit to Mt. Vernon and Pohick Church; Arlington, Tomb of Unknown Soldier and Lee's Home; historic Alexandria and Masonic Memorial.

**Saturday, June 26**—Visit to Wakefield, birthplace of George Washington; Stratford, home of Robert E. Lee; and Westmoreland State Park (salt water bathing).

**Saturday, July 3**—Visit to Richmond (Virginia Museum of Art, White House of the Confederacy, Battle Abbey, Poe Shrine, State Capitol, St. John's Church).

**Saturday, July 10**—Visit to Folger Shakespeare Library, Library of Congress, Capitol, Washington Monument, and Lincoln Memorial.

**Saturday, July 17**—Visit to Colonial Williamsburg, Jamestown, and Yorktown.

**Saturday, July 24**—Visit to Luray Caverns and trip on Sky-line Drive (Shenandoah National Park).

**Saturday, July 31**—Visit to National Museum of Art and Corcoran Art Gallery.

### ADMISSION REQUIREMENTS

The Summer School of Music offers to both men and women opportunities for individual and group instruction in instrumental and vocal music under nationally-known musicians.

The student may pursue his technical and musical studies on his own particular level. The professional may receive additional advanced training, while the amateur will have an opportunity to progress under expert instruction.

The following classes of students are eligible:

- (a) High school and college students.
- (b) Teachers of vocal and instrumental music.
- (c) Professional musicians.
- (d) Amateurs.
- (e) Serious music students of any age who desire further training.

Courses may be taken with or without credit. The same fees obtain in either case. If college credit is desired, the student must be a high school graduate and must furnish the Director of Admissions with a complete transcript of his record on forms furnished by the College. Students now enrolled in other colleges should submit official transcripts in applying for admission. A transcript of credits earned in the Summer School of Music is furnished without charge.



## EXPENSES FOR THE SUMMER SCHOOL OF MUSIC

### Session of Eight Weeks

General Instructional Fees .....	\$107.75
(Including eight one-hour private lessons in voice, piano, violin, viola, etc., and practice facilities)	
Laundry Fee .....	4.50
Library Fee .....	2.50
Infirmary Fee .....	1.50
Student Activity Fee .....	5.00
Table Board .....	78.75
Furnished Room .....	27.00
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Total charges for Residents of Virginia .....	\$227.00
Tuition for Non-Residents .....	50.00
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Total Charge for Non-Residents of Virginia .....	277.00

### TWO-WEEK WORKSHOP

#### For Wind Players

Tuition .....	50.00
Board and Room .....	35.00
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Total .....	\$85.00

### TWO-WEEK WORKSHOP

#### In Opera

Tuition .....	50.00
Board and Room .....	35.00
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Total .....	\$85.00

Students enrolled in Voice for the Eight-week School of Music who wish to enroll in the Opera Workshop will be charged \$40.00 in addition to the regular charge for the eight-week session.

### INDIVIDUAL INSTRUCTION

Eight one-hour private lessons, as listed under SM 1 (page 17), when taken with no general instructional courses.	
Fee .....	\$100.00

## SCHOLARSHIPS

A limited number of scholarships covering tuition are available. Information may be obtained from the Bursar of Mary Washington College.

## STUDENT AID POSITIONS

Several student aid positions that involve service in the dining hall are open to students who wish to earn part of their expenses. Applications may be secured from the Office of the President, Mary Washington College.

## DIRECTIONS FOR ADMISSION

To enroll for the Summer School of Music an application form should be obtained from the Director of Admissions.

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## REQUEST FOR APPLICATION

*Director of Admissions*

MARY WASHINGTON COLLEGE

*of the* UNIVERSITY of VIRGINIA

FREDERICKSBURG, VIRGINIA

Please send me an application for admission to the Summer School of Music.

Name .....

Address .....



## THE THURSDAY EVENING CONCERTS

The Summer School of Music will present eight Thursday evening concerts during the 1954 session. Participating will be the members of the faculty, the Student Orchestra, and the Summer School Chorus.

The Opera Workshop will present the following double-bill on Friday evening August 6th:

“Polypheme,” by Giovanni Battista Bononcini

“Beauty and the Beast,” by Vittorio Giannini

All concerts will be held in the Fine Arts Theater.

Tickets: single admission \$1.00. Subscription to the entire series of nine concerts: \$6.50.

*NOTE: Concerts of the Summer School of Music are open free of charge to all students of Mary Washington College regularly enrolled for the summer session.*

